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ABSTRACT

Emphasizing language as both medium and object of instruction, the articles in this focused journal issue promote the interaction of students' language and teachers' language as a means to increased student awareness of, and facility with, language. The first three articles provide a context, methodology, and evaluation framework for language instruction, discussing such topics as the effect of "real-world" language on the insular English classroom, a paradigm for assessing and developing language lessons, and the methodology of grammar instruction. The next two articles are concerned with creative uses of language, intentional and otherwise, by students. These are followed by three articles that speak directly to the issue of oral language as a means (or a hindrance) to proficiency in writing. The final article defends English as an object of study and as a medium of thought. (HOD)

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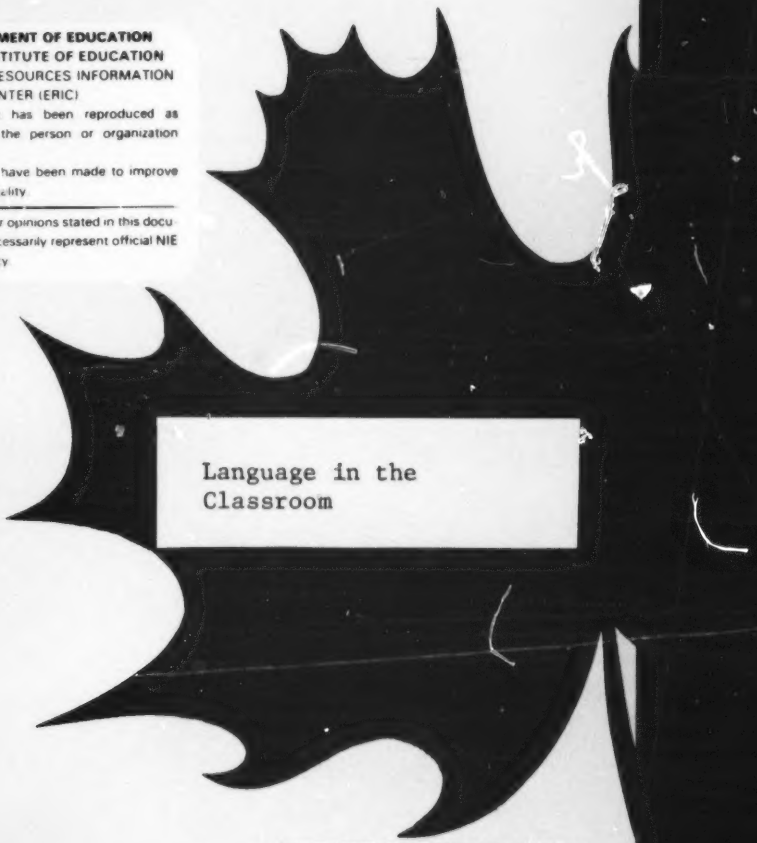

the Leaflet

Language in the Classroom

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THE LEAFLET

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Notes on this Issue:

Traditionally, language in the classroom, especially the English classroom, has meant grammar lessons, vocabulary exercises, or some other formalized instruction in Standard English. Two events, both occurring in 1966, broadened educators' perceptions of language in the classroom. One was the publication of Bellack's The Language of the Classroom, *which pointed to the importance of language, especially student/teacher interaction, in the creation of a learning environment; the other was the Dartmouth Conference, where American educators were introduced to the British emphasis on "talk" and student language (rather than formal language) in developing communicative competence and language skills. The articles in this issue of* The Leaflet *reflect this newer emphasis on language as both medium and object of*

instruction, and promote the interaction of students' language and teachers' language as a means to increased student awareness of, and facility with, language.

Don Gallo writes on the effect of "real-world" language on the insular English classroom, Geraldine LaRocque presents a paradigm for assessing and developing language lessons, and Ron Goba deals with the methodology of grammar instruction in the opening articles; they provide a context, methodology, and evaluation framework for language instruction. The next two articles, Lederer's and Arnold and Braverman's, are concerned with creative uses of language, intentional and otherwise, by the students. Three articles on writing and language speak directly to the issue of oral language as a means (or a hindrance) to proficiency in writing. Lebovitz's explication of the writing workshop method in his classroom points to the importance of student talk in the composing process and Brosnan's description of a writing conference is a powerful demonstration of the value of student/teacher interaction in developing language skills. Rich Bullock's discussion of oracy and literacy and his demonstration of a dialect translation exercise answers and raises some questions about student speaking as a way to writing. Finally, Frank Ryan eloquently defends English as an object of study and as a medium of thought.

For the interested reader I provide the following brief bibliography of standards and newer works on language in the classroom:

Bellack, A. A., et. al. The Language of the Classroom. *Final Report, USOE Cooperative Research Project, No. 2023. New York: Teachers College, Columbia University, 1966.*

Britton, James. Language and Learning. *Baltimore: Penguin Books, 1970.*

Dixon, John. Growth through English. *Reading, England: National Association for the Teaching of English, 3rd Edition 1975.*

Moffett, James. Teaching the Universe of Discourse. *Boston: Houghton Mifflin, 1968.*

Stibbs, Andrew. Assessing Children's Language: Guidelines for Teachers. *London: Ward Lock Educational, 1979.*

Weaver Constance. Grammar for Teachers: Perspectives and Definitions. *Urbana: National Council of Teachers of English, 1979.*

Weaver, Britton, and, Stibbs provide excellent bibliographies.

Philip M. Anderson

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Adapting to Changes in the Rules

Donald R. Gallo

Setting: a classroom Time: 1632 A.D.

TEACHER: Choose the correct answer:
a. The Earth is the center of the Universe, and the Sun revolves around it.
b. The Sun is the center of the Universe, and the Earth revolves around it.
c. We are the center of the Universe, and nothing else matters.

CARLOS: The answer is *b*.

TEACHER: Wrong. Maria, what is the right answer?

MARIA: The correct answer is *a*, the Sun revolves around the Earth.

CARLOS: I just read in *WE* magazine that a guy named Galileo Galilei recently proved some Polish guy's theory — Copernicus or something like that — that the Earth revolves around the Sun. So *b* should be the right answer.

TEACHER: Young man, I have been teaching this course for twenty-seven years, and the correct answer has always been *a*. It doesn't matter what some Italian musician's son says; the teacher's manual says the Sun revolves around the Earth.

A fictionalized account, surely. But similar exchanges no doubt occurred throughout the "educated" world after Galileo published the findings of his astronomical observations of our solar system. A comparable conflict must have occurred earlier in educational institutions when word got around that Columbus didn't fall off the flat edge of the world when he sailed west over the horizon. I wonder how long it took before the curriculum guides were changed in schools of those days. How long was it before teachers accepted the changes?

Behind changes in grammatical usage there are, I admit, not quite the same authoritative "facts." There is no scientific "proof" that *whom* should be used instead of *who*, or *as* instead of *like*, in certain locations within sentences. When it comes to grammatical usage, it is more a matter of agreement on which is preferable. Not agreement by scientific analysis, but the kind of agreement that occurs when a majority of people use it.

If one authority in science says the Earth is flat and another

authority says it's round, we can easily prove one wrong to our satisfaction by behaving as if the world is round. For example, we could continue to fly from New York City to Tokyo by heading either east or west, or even north. In language, however, an authority might say that *like* is used incorrectly in that old Winston cigarette commercial, but proof does not lie in experience. Only a fool would go around singing "Winston takes good *as* a cigarette should." And what about Wendy's hamburger restaurant? "Ain't no / reason to go / anyplace else." If that's "bad" grammar, it certainly is effective. Isn't effective communication what we're after?

In science, then, proof of "correctness" is most often obtained from what can be observed. In grammatical usage, it's sometimes the other way around. Some authorities would have us believe that that which is observable in common usage by a majority of the populace is *not* what is "correct." If correctness in language were to be based on what is observed to be the norm, then that would present us educators with a very different teaching situation than when correctness is based on some (or several) authority's statements of what *should be*, or, worse, what *used* to be.

Just as it is easier to examine the properties of water when it is confined to a glass beaker than when it is roiled and foaming among boulders in a rapidly-moving stream, it is easier to teach grammar and usage when the words and structures and meanings don't change. Unfortunately for us, language usage changes. In some instances the change seems to be for the better, in other cases not.

As a teenager, I always like the leverage I had by using *shall* instead of *will* when demanding something; today that distinction has been eradicated for all practical purposes, as has been the distinction between *like* and *as*. The distinction between *who* and *whom* does not seem far from oblivion either. So be it. Perhaps it's a loss; perhaps not. I'm not about to debate whether we should fight to retain fine distinctions in language usage. Most of us—if you believe in evolution—don't miss the loss of heavy hair our ancestors had on their bodies. On the other hand, in this time of high winter heating bills we might be better off if we had kept the fur. Debatable. A matter of preference perhaps.

What concerns me are not the changes that take place in language, but that we educators often fail to *accept* the changes, persist instead in perpetuating the old ways, the way we used to do it, the way "it's supposed to be."

Take that last sentence. The period is inside the quotation marks. That's the way almost all contemporary publications of any worth place the punctuation. At least in the United States. In British publications, especially older ones, you are likely to find the period

outside the quotation marks when the entire sentence is not a quote. I think most English teachers know and use the choice of contemporary American editors on that point, though I have read manuscripts from a number of well-educated English teachers and even college professors who place the period outside the quotation marks in such instances. Correct usage *in English* in this case seems to be a matter of location.

Or how about underlining book titles? You and I grew up hearing teachers lecture us about underlining the titles of books we noted in our reports. We never saw book titles underlined in printed sources, but we didn't question it. Few teachers remembered to tell us that in print the titles were italicized but, since we didn't write in italics, an underlining indicated the same thing. Quotation marks were used only around articles, chapters, short stories, and the like. All grammar/usage handbooks and almost all English teachers who know their grammar still insist that their students underline book titles. But what happens when our students read *Newsweek* or the New York *Times* (or is it the *New York Times?)* and notice that book titles in those reputable publications are neither underlined nor italicized but are enclosed in quotation marks! (The same may be true in your local newspapers, as it is in the Hartford *Courant.)* What's happened? Did the editors of those illustrious publications flunk English grammar, or at least fail to write their high school book reports correctly? Possibly it's because the new electronic printing process can't be programmed to produce italicized words. Or did the publishers consciously decide to show their contempt for convention by doing away with italicizing/underlining of titles and to simplify the whole process? The real reason is not important, but the problem it causes *is* important.

For some teachers it hasn't been a problem, because none of their students read either of those nationally distributed publications. For many teachers it has not become a problem because they themselves haven't noticed it yet. In fact, I've mentioned the fact about the quoted titles in the *Times* to several of my English teaching friends and colleagues, both in secondary schools and in colleges, people who read the New York *Times* regularly (or at least on Sundays), and they've responded with disbelief: they've not noticed the use of quotes, even though it first occurred several years ago. Perhaps you hadn't noticed either and you've already rushed off to the closet where you store those old papers and magazines to check if I've been telling the truth here. You've now found out I've been accurate, haven't you? I suppose that if Carlos hadn't told his teacher about Galileo's findings in 1632, his teacher might not other-

wise have known about them. Some of us don't have the time to keep up with changes; we're too busy trying to teach the rules. Others of us live with the changes in the outside world, but we don't allow them to influence what we do in the world of the classroom. What are you going to do with this discovery in English class tomorrow morning?

Titles are not the only problem. Have you been disturbed by any of the grammar I've used in this article, or by any of the sentence structures I've written? Were you, for example, bothered by my use of the first person singular in the opening paragraph following the schoolroom scene, as well as in subsequent paragraphs? Were you troubled by my use of the generalized "you" in the sixth and eighth paragraphs? Did you raise an eyebrow when I began a sentence with "But" in the opening paragraph of prose? Or at the sentence I began with "And" at the end of the third paragraph? Or that last sentence which I began with "Or"? And (there it is again) did you cringe at the sentence fragment which serves as the first sentence of prose following the opening classroom scene, or the one at the end of the second paragraph, or the one preceding this sentence?

If you responded "yes" to all of those questions, you are surely a purist as well as a very picky reader, and you probably should have stopped reading this article before now, because you won't get the point of it, nohow. Some readers might have noticed but were not bothered by those stylistic elements. Still others no doubt went with the flow of the piece and never noticed them. While there is nothing wrong with my use of those elements (lots of writers have used those same structures in some of the country's most reputable publications), all of those have been the subject of lectures from innumerable teachers and several grammar texts: the first person should be avoided in "formal" writing; never begin a sentence with *And, But,* or *Or;* write in complete sentences which include a subject and a verb—fragments are an indication of careless writing and incomplete thoughts . . . .

We have all heard these—as well as several other admonitions—from former teachers, and many of us have passed them on to our students: unqualified, dictatorial, indisputable "rules," the breaking of which results in red slashes, deprecating marginal notations, and reduced grades on students' papers in our classrooms.

It's easier to *talk at* students when the rules are inviolable. It's more difficult to *teach* students to know when certain rules are to be followed and when they are not. It's not a matter of professional writers being allowed to "bend the rules" or of students having to learn the basic rules before they can break them. That's not it at all. There are different rules for different occasions, and there are some

rules which are no longer viable.

When it comes to italicizing or underlining book titles, for instance, there is no universal, indisputable rule. The only significant requirement is that the title be set off in *some* way—underlined, italicized, set in bold print, capitalized entirely, or quoted. Whether you underline, use quotation marks, or whatever depends on the publication you are writing for.

Are you "allowed" to start sentences with conjunctions such as *And*? It's not a matter of correctness but a matter of effectiveness. Certainly students should not begin every sentence with "And then . . . And then . . . And then . . . ." But, used sparingly and appropriately, as I think I have used *But* to begin this sentence, there is no sensible reason why conjunctions should not be used in that position.

As for fragments, it's time English teachers (and others interested in language) recognize that there are different kinds of fragments (or "incomplete sentences" as they are sometimes called). Some researchers have used the term "minor sentences" to distinguish effective structures that do not possess all the ingredients of a complete (i.e., with a subject and a verb) sentence. Charles Kline, Jr. and Dean Memering build an excellent and enlightening case for such distinctions in an article, "Formal Fragments: The English Minor Sentence," which appeared in the Fall 1977 issue of *Research in the Teaching of English*. Some "fragments" are effective and appropriate; others are not. We should recognize and teach students the difference instead of making blanket statements about the unacceptable use of structures that do not possess a subject and a verb between the first capital letter and the end punctuation.

Carlos' teacher would have been wiser had he (or she) read Galileo's evidence for his declaration that the Sun rather than the Earth was the center of the Universe. He would have had to change the way he taught—that would not have been easy. Along with considering other aspects of the language of the real world, English teachers should read the article by Kline and Memering and take their findings to heart. It won't make teaching easier; but it might more accurately reflect the changing world.

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Grammar in the Classroom: To Be or Not To Be?

Ronald J. Goba

I believe grammar should be taught and learned in our schools. Such a position may seem invalid to people who are aware that research has demonstrated these points.

1. Grammar teaching has not helped students improve language skills.
2. Sentence combining and building cumulative sentences, *without* explicit reference to grammar, do help students gain syntactic maturity.

The personal experience of many teachers of grammar appears to corroborate the research. My position, then, seems not only invalid but also downright perverse. But that's what I believe. Let me tell you why.

First, what does the term *grammar* mean? As a schoolroom term, grammar tends to mean one of four things. Grammar can mean *etiquette*, a social thing. In this sense, grammar is the way a majority of educated people speak and write. Grammar can mean *remedy*, a functional thing. In this sense, grammar is a way to correct speaking and writing errors. Grammar can mean an objective *description* of language, a scientific thing. In this sense, grammar is a way of saying something about language. Grammar, then, is traditional, structural, transformational-generative, or whatever. Grammar can mean *system*, a structural thing. In this sense, grammar helps to make speaking and writing possible. It is the way words are formed and positioned in a language to produce meaning. While I accept all four meanings of grammar as applicable, in degrees, to the classroom, the one that carries most weight for me is grammar as system. It is this grammar I most want to teach in the schools. If grammar is the system of language, I cannot conceive of the teaching of speaking and writing without reference to grammar, for these processes imply system.

To teach the system, I must choose a description and a method. Thus, two questions must now be answered. Which grammar as description do I teach? How do I teach this grammar? Two corollary questions also require response. Do I want the students to know the language of this description? If yes, why?

The research on grammar that demonstrates the negative correlation cited earlier is based on traditional grammar (as content) and lock-step teaching (as method). Everyone knows what traditional grammar is, and by now everyone knows its descriptive strengths and weaknesses. No description of grammar is com-

pletely accurate and thoroughly comprehensive. If this were not the case, grammarians would not discover new descriptions and/or invent terms such as "residue" to accommodate the globs of language that fall outside the descriptions. I choose to teach an "eclectic" grammar. This eclectic grammar is essentially traditional, using many concepts and terms from this widely known, widely accepted, and stocky description. But this description, as I envision it, is also modified by the more accurate and useful insights of the "newer" grammars.

By "accurate" I refer to the language principles proposed within a description. For example, most traditional school grammars define a noun by meaning alone, "a noun is a name." Nouns must also be defined by form (e.g., inflections and derivations), position (e.g., before verbs, after verbs, after determiners), and function (e.g., subject, object, predicate noun). Nouns can further be defined as "words that categorize." As such, they help one organize and find pattern in experience. In fact, nouns so powerfully catalogue experience that they can also restrict perception. A person culturally and personally disposed to a noun like "nigger" can have considerable difficulty seeing beyond skin color. This approach to a noun reflects more what a noun is and does in the language. In short, it is more accurate than a definition that is restricted to meaning. But, with the exception of the term determiner, all the words about a noun are traditional. The tradition has simply been modified as needed.

By "useful" I mean helpful to the teacher and student. Using meaning alone, teachers will have trouble teaching and students will have trouble learning which *blue* in these sentences is a noun.

1. The blue in your eyes taunts me.
2. The blue sky taunts me.

In sentence 1 *blue* names a color. In sentence 2 *blue* names a color. Other clues, form, position, and function, must be discerned to make the identification.

I suspect that the problem for most teachers of grammar is not the description but the method. The most popular or best-selling school grammars follow this teaching model.

1. Give information as clearly and simply yet accurately as possible.
2. Give an example germane to the information, nowadays drawn from adolescent interests and diverse cultural experience.
3. Give a lock-step practice or two.

I find that I rarely quibble with the information and examples used in such a model. I suppose some very earnest and talented people

write such stuff. My quarrel is with the practice. It tends to be exclusive, involving alternate ways to identify and recognize — and only these skills. Thus, the practice is usually if not always highly restrictive, purely analytical, and, as the research tells us, nontransferable to speaking and writing. This type of practice, I presume, is the real cause of the negative research conclusions about teaching grammar and improving language skills. Simply, when students practice identifying and recognizing in an exclusive way, they are not practicing speaking and writing. While such drill has a place in the English teacher's classroom, its excessive use undermines the more urgent potential of grammar teaching.

Grammar should help students improve speaking and writing skills. Obviously, given my position, I think it can. To make my point, let me refer to some language content that many teachers, aware of the research and the recently well-voiced arguments against the teaching of grammar, might claim is not worth teaching.

Here is one way to teach one piece of information about noun inflections to average seventh graders.

1. Observe these two sentence parts.
   the cat
   the cats
   A. Write two sentences. Use each sentence part in its own sentence.
   B. The *-s* on *cats* means plural. In your own words, tell what plural means. (Check the words and your sentences.)
   C. The word *cat* is a singular noun. Tell how you know this. (What does one word have that the other word doesn't?)
   D. In your own words, tell what singular means.
2. Supply five nouns. These nouns must be able to show the plural the way *cat* does. Write each noun in its singular and plural form.
3. Write about your visit to the zoo. Mention the animals that caught your attention. Then write about the animal that most caught your attention. Describe this animal.

I think the above lesson can have several useful effects.

1. It teaches students a grammar point. It does so accurately.
2. The imparting of information about grammar is embedded in the activity students must perform; thus, students discover what they know about the teacher arranged data.
3. Teachers know immediately, by checking student responses, what information or additional activities students

need to succeed in the learning.

4. Even if the grammar point is suspect, the method is not. Students have to read, observe, think, articulate. Thus, analysis and production are combined, not mutually exclusive as in the lock-step practice cited earlier.
5. The information learned about noun inflections is used in a larger writing task.

Reading, observing, thinking, and articulating are life skills. Learned in activity, they are probably transferable from one context to another. Personal experience tells me they are. The research, as far as I know, is silent on this point. I suppose, then, I should challenge researchers to test the teaching of grammar based on activity learning.

Do I want students to know the words noun, noun inflections, singular, plural? Yes. Why? First, I think students can use language without understanding it. To use language, they must have applied knowledge. In other words, they must be skillful. I'm positive students can do activity 3 above without doing activities 1 and 2. Also, I'm positive many students can do activity 3 reasonably well. Why, then, do I also want them to understand, to have theoretical knowledge?

I think understanding is therapeutic. When I understand something, even when I only believe I do, I feel more comfortable and secure with this thing. I know I can use nouns without knowing how and why they act as they do. But when I know nouns behave in certain ways, and when I know the names of these ways, I feel more confident about using nouns in these ways. I feel a sense of power and control. Moreover, most of the grammar terms and principles are nouns. It is small wonder to me, then, that my understanding of these terms and principles gives me a sense of power and control. Nouns have this potential.

I am not certain if understandings breed skills or if skills breed understandings. If I understand the existing research correctly, no one else is certain either. However, if understanding is as therapeutic as I claim it is, then I am positive my sense of well-being regarding what I know can help me acquire skills within this area of knowledge.

A second reason compels me to argue for the understanding of grammar and for knowing the terms. These knowings enable teachers and students to communicate about language in more efficient and effective ways. Without these knowings, communication is Neanderthal. Teachers and students must point and grunt. It is both practical and expedient, then, to possess the understandings and know the terms. A common vocabulary commonly understood within the environment where it is most used strikes me

as a desirable thing. If such metalanguage gets in a learner's way and impedes rather than enables the learner's acquisition of skills, it can easily be displaced. The activity method allows for this option.

A third reason for teaching grammar is an intellectual one. While grammar is a process, a way to form and position words, it is also a product, a body of information about language. As a product, it tells us how our language works. This subject matter requires that same understanding that any important subject matter does.

Finally, I suppose I should not ignore the other reason for understanding and using the system of the language in which I speak and write. These knowings help me fulfill the promise of my humanity.

Hingham Public Schools
Hingham, MA

If Self-Evaluation is the Answer, What is the Question?

Geraldine E. LaRocque

In his book *No Easy Victories* John Gardner says, "Much education today is monumentally ineffective. All too often we are giving young people cut flowers when we should be teaching them to grow their own plants. We are stuffing their heads with the products of earlier innovation rather than teaching them how to innovate. We think of the mind as a storehouse to be filled rather than as an instrument to be used."[1]

If we are to help our students see language as a tool and not as an exotic cut flower that will too-soon die, we will need to evaluate our lessons — analyze our teaching — as we have never done before; we will need to evaluate ourselves in order to answer the basic, all-important question, "What made this particular language lesson so successful?" or "Why did this plan fail in the fifth period class and succeed in the eighth?" "Was this a storehouse lesson or a process-oriented-instrument lesson?" In other words, if self-evaluation is the answer, the question is, "What made this particular lesson successful?"

I still believe, as I wrote several years ago, that:

> We have not often in the past been able to decide what in our lessons caused favorable or unfavorable results for two reasons: first, the interactions of the teaching act are extremely complicated; and, second, those intricate

interactions have been codified for easy use. As a result, we judge the teaching act by outward appearances, by intuition, or by some inconsequential classroom accident. It is apparent that with the trend toward accountability—with administration trying to improve and judge the teaching skills of school staff and with supervisors trying to aid novice and student teachers to sharpen their teaching techniques—such codification is necessary.

A model for analyzing the interactions of the teaching act is essential for raising teachers' consciousness about the multitude of factors which constitute teaching. Once one has a model or paradigm of the basics of teaching, then one can take the successful lesson, dissect it, and determine what made it successful, thereby making it possible to create future lessons that have a greater possibility of achieving stated goals.[2]

Paradigm for Analyzing the Teaching Act

1 Subject matter of this nature, in this amount,* for these purposes,
2 with motivational activities and methodologies of these types,
3 in this situation or setting, and
4 with a teacher with this disposition, this background, and these qualities and attitudes
5 produces these patterns of affective and cognitive learning**
6 in students at this level of aptitude, development, and maturity
7 with this kind of experience*** and
8 with this kind of background.****

Diagram of the Paradigm

$^{1}{}_{2}{}_{3}{}_{4}{}_{5}{}_{6}{}_{7}{}_{8}$

*Includes both content and time allotted for study

**For some content areas sensory-motor learning would also be important

***Includes both reading experience and life experience

****Includes physical and psychological health, socio-economic and cultural background

The following illustration of a language lesson and of its analysis is one of the answers to at least two questions:

(1) How can I examine my teaching in order to decide what has made it a success, a partial success, or an outright failure?

(2) How can I teach about language, a subject which often is neglected because teachers do not know how to develop language lessons?

Although the paradigm can be used to analyze any lesson, no matter what the content, in this example let us concentrate on teaching the concept of the power of language in a fashion that will make the concept, in John Gardner's words, an instrument of use for the student.

Subject matter of this nature	Four translations of *Cyrano de Bergerac.*
Subject matter in this amount	One short speech from the balcony scene. (Which, for purposes of this article, will be cut even more to just the first few lines.)
For this purpose	To have students begin to understand the power of connotation, extended meanings, precise words, figurative language, and sound.
Motivation	Ask students if they would rather be called "crafty," "clever," or "sly." Why? Would you rather have a friend say, "You are funny" or "You are a fool." Why? Would you refer to agent 007 as a "sham"? Why or why not?
Methodology	Inductive comparison in class (as a group) of specific words, phrases, and ideas in the four translations. A short example follows:

Helen Dole translation

ROXANE (in an agitated voice). Yes, this is really love . . .

CYRANO. Surely, this feeling which pervades me, so terrible and jealous, is truly love; it has all the melancholy madness of love—and yet it is not selfish!

Howard Thayer Kingsbury translation

ROXANE: Yes, this is indeed love—

CYRANO: Truly, this passion
Jealous and terrible, which sweeps me on,
Is love indeed, with all its mournful madness!
Is love indeed, and yet it is not selfish!

Brian Hooker translation

ROXANE: (very low)
Yes . . . . that is . . . . Love—

CYRANO: Yes, that is Love—that wind
Of terrible and jealous beauty, blowing
Over me—that dark fire, that music . .
Yet
Love seeketh not his own!

Anthony Burgess translation

ROXANA: (shaken): Yes—this is —love.

CYRANO: Love,
Love, the parasitic heavenly host,

A terrible jealous god has seized me with most
Wretched fury—and yet he seizes not to possess,
He is only mad to give.

After telling the students the context of these speeches, the teacher begins the discussion of these passages by asking students the difference between "agitated," "very low," and "shaken." The connotations of the words picture Roxane in a different way. To be "shaken" by emotion suggests irregular, violent motion not particularly well suited to a love scene.

After discussing these stage directions, the class goes on to the differences between calling love a "feeling," a "passion jealous and terrible," a "wind of terrible and jealous beauty," and a "parasitic heavenly host." "Feeling" is a generic word; "passion" is somewhat more specific and precise; but the metaphoric language, "wind of terrible and jealous beauty," portrays love as beautiful, not as simply jealous and terrible. This particular metaphoric language is not only more powerful in what it evokes in the reader, but it is also truer to the romance of the first three translations in which love is beautiful, not jealous and terrible. The same is true of "dark fire . . . music."

Anthony Burgess's "parasitic heavenly host" is also a powerful metaphor, but the tone it conveys is not romantic but ambivalent; it hints at the joy of love being tempered by the loved one's sucking out life from the partner; it also pictures love as a "terrible and jealous god"; what does this use of "god" add to Burgess's translation that is not in the others?

What a wealth of language material to discuss in these few lines! One can continue with the connotation of the word "madness"; the sacred, holy quality of Cyrano's love as suggested by the Biblical "Love seeketh not his own"; and the difference between saying love "is not selfish" and saying the god of love "is only mad to give." And all of this can be done inductively with students discovering the differences in and the power of language through comparison and discussion.

In this situation or setting

The school encourages teachers to be creative and individually responsible for classes; the setting is pleasant with space for displaying language articles, with an overhead

	and tape recorder on hand for immediate use; and the class is the 3rd period of the day, not the first, last, or near the lunch hour.
With a teacher with this disposition, this background, and these qualities and attitudes	The teacher is intelligent, healthy, and fascinated by language; he/she likes students and wants them to become sensitive to language nuances, flexible, interested in students' opinions and reactions, and knows how to individualize instruction.
Produces a high level of cognitive and affective response in 90% of the students	After the teaching is completed, students can take four translations of a different speech in Cyrano, say, the nose speech, and state the differences in use of connotation, precise words, sound, extended meanings, and figurative language. They also express a liking for the methods used to teach the material. Values, feelings, and attitudes are generally positive.
In students at this level of development and maturity	These tenth graders are of average but heterogeneous intelligence; they are not mature for their age and they read between the 6th and 14th grade levels.
With this kind of experience and interests	They like to read and have read a fair amount of adolescent literature and some popular adult novels; they prefer adventure and romance; but some are beginning to read serious adult literature, newspapers, and news magazines. They have traveled in the U.S., but not extensively, and have had small-city types of experiences. They are interested in sports and camping.
With this kind of background	This class is predominantly middle class, with professional, blue collar, and white collar parents. Few students have attended plays in big cities; few have attended museums and art galleries; few come from homes where the *New York Times, New Yorker,* etc. are read. Physical health of students is generally good with a number going through life crises. Students are great moviegoers and record buyers.

Although each of the items of the paradigm could be more fully developed than has been done, the foregoing example gives an idea

of how the paradigm can be filled in. It is my contention that if you change *any* of the above items in the paradigm, you will change line 5—"produces these patterns of affective and cognitive learning." In other words, any change in the paradigm, changes the results of cognitive and affective learning. For example, if you change the first line's "subject matter" from four translations of one speech in *Cyrano* to four different translations of a section of Job from the Bible, I believe you will change the kind of affective and cognitive response you will get from the students who are characterized in the last three lines of the paradigm. If you ask these kinds of students to read and understand Job, you will probably get lower cognitive and affective patterns of response because of the difficulty of the text. If you change "in this amount" to four translations of one complete scene in *Cyrano*, you also will probably get lower cognitive and affective patterns of response, line 5.

In the same fashion, if the students' level of development changes, the teacher will have to make adjustments, perhaps in methodology, in content, and in amount, in order to keep the level of cognitive and affective response high. One such change might be a lower student reading ability. In this case, the resulting lesson variation might be to limit the content to only two of the different translations of *Cyrano* or to two versions of a simple poem, e.g., Emily Dickinson's poem "Pedigree:"

Pedigree

The pedigree of honey
does not concern the bee
A clover, any time, to him
Is aristocracy.

You alter the poem to furnish the second example:

Quality

The quality of honey
Does not affect the bee;
A flower, any time, to him
Is high society.

For students who do not read well one might also change the methodology as well as the content. The teacher might read to the class the complete version of one translation (Hooker, perhaps) from the overhead and then put on the overhead for comparison only *one* item at a time in its four versions. The speech would be presented slowly item by item, without the distraction of the whole speech in front of the students all the time.

On the other hand, if the students in the class are college-bound; have wide reading backgrounds in adolescent literature, with some

background in popular and serious adult literature; are bright and highly motivated, with travel experience in all parts of the U.S. and some out-of-country travel; and are members of families who enjoy theater, opera, etc., then it is possible that the category "motivation" might include asking students, "Why might a governor call the beatings and killings of people 'regrettable counter measures' instead of 'acts of terror'?" One could use a cartoon from *Doonesbury* (March 26, 1981) that asks this very question. Above-average students might also attack different subject matter; they might look at various translations of Job from the King James version, the Revised Standard, the Phillips Modern English, and the New English Bible.

Another example of how a change in one part of the paradigm will change the results of line 5—student learning—will be obvious to experienced teachers. The weeks just before or during the state basketball finals when one's school is a contender might not be favorable time to teach the subtleties of language—the situation may not be conducive to this kind of study. It is also possible that the teacher herself/himself may be exhausted just before spring vacation and not at her/his best either. On the other hand, just before Christmas, with certain kinds of students, in certain settings, one might consider looking at several translations of the Christmas story as presented in the Gospel According to St. Luke.

Teachers (line 4) who feel insecure in teaching language lessons because of inadequate background may need to change some methodological aspects of the paradigm which we have set up; they may want to exchange classes with a colleague who does this kind of thing well, use introductory language films, or invite a guest or gifted student to handle the lesson after coaching from the teacher and extra study.

Heightened awareness by teachers of what factors are important to success in teaching may make it possible for them to see that for certain kinds of tenth-grade students (lines 6-8) who have difficulty in English, it may be the subject matter—using the *Oxford English Dictionary*—rather than the methodology—groups—that is contributing to the class's low achievement in the language lessons. Motivation based on "you will fail the test" may also be at fault.

No matter what the problem, the model aids us in pinpointing the difficulty. If we have a behavioral objective which students can't meet—line 5—but which we think is achievable by the students defined in lines 6-8, then it is possible that some aspects of lines 1-3 are unsuitable for the kinds of students described in lines 6-8; we also need to ascertain how line 4—the kind of person we as teachers are—is interacting with the items in lines 1-3 and 6-8.

Teaching is so complex that we cannot depend on panaceas, e.g., team teaching, elective courses, using the inductive method, etc. Because of the complexity of teaching, one has to look, not to cure-alls, but to the interactions between and among the many factors. This, the paradigm enables us to do. It may, in fact, lead the way to a more effective method of assessing teachers and teaching; and it certainly will prevent instructors from continuing to repeat the same mistakes, from falling into teaching as an unexamined habit, a blemish that will grow more prominent with age.[3]

Notes:

[1]John W. Gardner, *No Easy Victories* (New York: Harper Colophon Books), 1968, p. 68.

[2]Geraldine E. LaRocque, "Paradigm with Panache, or Why Was I So Good In Class Today?" ERIC # ED 170-786.

[3]Adapted from La Rochefoucauld: "Intellectual blemishes, like facial ones, grow more prominent with age."

University of Northern Iowa
Cedar Falls, Iowa

Western Stew Story

Linda Arnold and Madelyn Braverman

Recipe from the
Kitchen of:
M. Braverman and L. Arnold — Serves: 1 class

Ingredients:

A heap of sage brush
A lick of salt
A scoop of rocky road
A mandarin orange sunrise
One dozen hot dogs
A pinch of old thyme

Stirrup and simmer with words until plot thickens.

Equipment: Pencil, paper, cook book, dictionary and memories of "Gunsmoke."

Staples: Hero, heroine, villain, a peck of side-kicks and assorted townspeople.

Cooking schedule:

In order to accomplish this assignment, first brainstorm a list of foods, utensils, brand names and cooking terms. This list is most easily compiled by browsing through a grocery store, looking through the kitchen cupboards or flipping through a cook book.

Next, recall to mind a typical, action-filled Western story. Such a story should include setting, characters, conflict and, of course, a happy ending.

After working out on paper the skeleton of this story, proceed to write. As the story unfolds, insert wherever possible those terms from your compiled list that would create an obvious pun for the reader. The fun of this assignment, ideally, is not the creation of the story but the play on words. Consequently, merely listing words is not creative or humorous; the humor comes from the unexpected use of words.

Menu ideas:

Once upon a thyme, a pinch of a town known as Cinnamon City slept near a fork in the road worn through Hidden Valley. It was a peas-ful town until our story begins. As a mandarin orange sunrise awakens our hero, Mr. Goodbar, from his bed roll, he hears a snap, crackle, pop in the distance.

BON APPETIT!

Student Model: Terri Friedman
English 4X

J.D. Strikes Again

From a rustic Log Cabin, in Old Milwaukee, could be seen sweet Betty Crocker tossing in bed. As she rolled over, she was awakened by the closing of her door. As she was a raisin to inspect the unknown visitor, she noticed anise bunch off flours on her table with a note stocked to it. The note requested that, although they had not had a prosperous Good Season, she dill out the cash before the conclusion of ate days, for her rent already was months overdue.

Currantly, Betty's mother, Rosemary, and her father, Stew, were vealing ill, and Dr. Pepper asked Betty if she would promptly pay her parents' medical bills. She, forgetting about her landlord, immediately departed to filet bucket to the Brim with cash for the doctor. She dropped it by his office on the way to her brother, Seagram's grave. Betty was her parents' Lifesaver, and her own killer, for little did she know of her landlord's, Jack Daniel's, muensterous intentions.

It was a chili morning, and Betty had already bean outside for her daily spin. She was now inside, pudding on her coffee, vividly capturing the picturesque view from her opened window. The wind blew the Tree Tops, steaked against a crystal bleu sky, and this mint love to Betty's heart.

Betty could not concentrate on her quilt for her Kraft class, for she had enough Happy Times just sitting and thinking of her mate-to-be, Oscar Meyer, the jolliest of all Jolly Ranchers. Hominy thymes Betty

expressed her desire to marry Oscar cannot be counted. What a grate pear Oscar and Betty would make!

As Betty was pudding on her scampi evening dress (for Oscar), the door flew open and in walked Jack Daniels, her Nestea landlord. As Betty went to greet her unwelcomed guest, Jack Daniels, snickering, crabbed at Betty and ordered her to pay him immediately, in chex or cash, or else he would be pressed to knead her hand in marriage.

"Ice cream if ya doughnut let me go! I bean a good tenant! My man Oscar'll beet you up if you don't put me down. He can squash ya, ya shrimp!!! Soda you want to leaf, or should I just scream and wine until someone comes?" thundered Betty.

"If you scream or wine, and Oscar comes," exclaimed Jack Daniels, "I'll give Oscar a Bird's Eye view of my fist before he punches me."

Being gruel, Nestea Jack Daniels gave Betty just two days, until Sundae, to pay her rent. When Betty told Oscar about Jack Daniels' schemes, Oscar exclaimed, "You mean we cantaloupe?"

"Not unless you Sanka treasure boat and stole the gold," replied Betty.

"Lettuce work together, and together we will pay both our rents!" defiantly exclaimed Oscar.

So, for two nights and two days, Betty and Oscar worked in a field doing a lowly, but high paying job. Because a cow peas and leeks, they spent their hours collecting cow pies for fuel.

On Sundae, Oscar and Betty called Jack Daniels over to Betty's apartment. Event though Betty didn't want to, she had to in-vitamin to receive his overdue payment.

"Rats, foiled again!" declared Jack Daniels with a defeated glare.

"Cheese, am I ever glad I fondue, Miss Crocker," spooned Oscar Meyer, "Now, we can elope!"

"Lettuce have a toast!" responded Betty Crocker.

Denver Public Schools
Denver, Colorado

Student Bloopers Win Pullet Surprises

Richard Lederer

One of the fringe benefits of being an English teacher is receiving the occasional jewel of a student blooper in a composition.

The original student blunder probably dates back to the day that

some poor pupil first touched quill pen to parchment. Ever since, students have shown a remarkable facility for confusing words that possess similar sounds but entirely different meanings or giving a droll twist to the simplest of facts.

The results range from the pathetic to the hilarious to the unintentionally insightful. For example, a student once wrote, "Having only one wife is called monotony," while another wrote, "When a man has more than one wife he is a pigamist."

From my own cullings and from the collections of other teachers, I offer my favorite student howlers, each a certifiably pure gem of fractured English:

In 1957, Eugene O'Neill won a Pullet Surprise.

The bowels are *a, e, i, o, u,* and sometimes *w* and *y*.

Socrates died from an overdose of wedlock.

The death of Francis Macomber was a turning point in his life.

A virgin forest is a place where the hand of man has never set foot.

Rural life is found mostly in the country.

In Act II, Hamlet is left on stage to relieve himself in his longest soliloquy.

A horse divided against itself cannot stand.

The President of the United States, in having foreign affairs, has to have the consent of the Senate.

The difference between a king and a president is that a king is the son of his father, but a president isn't.

It was the painter Donatello's interest in the female nude that made him the father of the Renaissance.

Geometry teaches us to bisex angels.

If one angle of a triangle is more than 90 degrees the triangle is obscene.

Arabs wear turbines on their heads.

To collect sulphur, hold a deacon over a flame in a test tube.

In many states murderers are put to death by electrolysis.

Henry VIII found walking difficult because he had an abbess on his knee.

The Gorgons had long snakes in their hair. They looked like women only more horrible.

A morality play is a play in which the characters are goblins, ghosts, virgins, and other mythical creatures.

During the years 1933-1938, there were domestic problems at home as well as abroad.

Bach was the most famous composer in the world and so was Handel.

The family group consisted of three adults and six adultresses.

Richard III became a userer when he took the throne from

Edward IV.

Growing on the lattice work were pink and yellow concubines.

Necessity is the mother of convention.

Zanzibar is noted for its monkeys. The British Governor lives there.

Lady Macbeth tries to convince Macbeth to kill the king by attacking his manhood.

This book belongs in the anals of literature.

Defoe wrote simply and sometimes crudly.

Shakespeare wrote tragedies, comedies and errors.

Poe was kicked out of West Point for gamboling.

Chaucer was a great English poet who wrote many poems and verses and sometimes wrote literature.

Whitman wrote much illiteration and compacked verse. He often wrote long and rumbling lines.

Floods from the Mississippi may be prevented by putting big dames in the river.

A passive verb is when the subject is the sufferer, as "I am loved."

Unleavened bread is made without any ingredients.

They (the Puritans) thought every event significant since it was a massage from God.

In *The Glass Menagerie,* Laura's leg keeps coming between her and other people.

When there are no fresh vegetables you can always get canned.

Abstinence is a good thing if practiced in moderation.

At three years of age my father was killed in the war.

To be a good nurse you must be absolutely sterile.

Saving the best for last, I now unveil my all-time favorite, true-life classroom boner. In my freshman English class at Haverford College, a fellow scholar wrote in his composition: "The girl tumbled down the stairs and lay prostitute at the bottom."

In the margin of the student's paper the professor commented: "My dear sir, you must learn to distinquish between a fallen woman and one who has merely slipped!"

St. Paul's School
Concord, NH

Talking About Writing

Some Practical Ways of Integrating Talking and Writing in the Secondary Classroom

Richard Lebovitz

My room is buzzing with talk, and I feel a little uncomfortable

sitting behind my desk, discussing a piece of writing with one eleventh grader while twenty-three others have pushed their desks together in small groups, carrying on conversations that sometimes erupt in laughter or grow in loudness—as one group seems to compete against another—until I have to interrupt and ask them to quiet down. I worry that a casual visitor or administrator might misinterpret the apparent disarray, especially since the public is discipline conscious, and the traditional classroom model of the teacher standing behind a rostrum and the class sitting silently attentive is not in evidence here.

Glenn gets up and crosses the room to exchange a sheaf of papers with Diane. They form part of an editorial group, reading and commenting on each other's writing. Frank approaches my desk.

"Mr. Lebovitz, I'm ready for you to go over this paper with me now."

"In a minute, Frank. As soon as I finish with Robin," I answer.

We are discussing the ending of the third draft to a yet untitled personal narration about a gang with switchblades threatening some young people at the beach. This is Robin's second conference, and she has written: "When Sherri, Donna, and I got home, we were glad that we were safe, and didn't get caught, and free from all knife marks."

"Instead of telling how you felt, why don't you show it?" I suggest. "What do you remember about your walk home?"

Robin mentions that they heard the loud muffler of the gang's car, listened for every car passing, and walked faster as each went by. Then, as they drew closer to home, they ran the rest of the way. I make a few notes of her remarks on her paper for her to refer to and on a conference record sheet for my own reference. She revises the ending and brings it back to me for approval before rewriting. Her final draft captures the fear and anxiety of that "One Scary Night," the title she has chosen: "Walking home down the dark road, we kept waiting for that familiar sound of the muffler on the guys' car. As each car rode by, we walked faster and glanced at each one. At last, seeing Donna's house, we ran till we were safe inside."

After I talk with Frank and a couple of other students, I call half the class together to discuss Keith's paper. He has written two fascinating pages about his apprehension over a wrestling match against an opponent he likens to the incredible Hulk, but he says little about the match. Because I think he will benefit from audience response, I read it aloud to the group, then ask for their reactions.

"It ends too soon," Glen remarks.

"Perhaps you could add some details," says Karla.

"It was so long ago, I can't remember everything," responds Keith.

"You don't have to describe the whole match," I advise. "Just enough to put us there, to make us believe that it happened. What are some details you remember?"

From the group's response, Keith learns that he cannot build up his audience, then let it down. A writer must deliver. His final draft contains a more satisfying ending. He describes his defeat in the first match but lets us know it will not be the same way in the second.

This scene does not occur every day or week in my classes, but it does occur for two or three days during several writing weeks, in which my students are busy editing one another's papers, having conferences with their teacher, or responding to writing read in large groups. While the traditional classrooms I was educated in focused on literature and grammar—and talk was something we did while the teacher was not looking—the focus of my classroom may rotate among the language processes. More and more I have tried to integrate these into what elementary teacher Vera Milz calls a "whole language approach," in which "reading, writing, listening, and speaking are all interrelated and support each other" (Milz, 1981). When writing takes center-stage, the other skills are not shoved aside but integrated with the writing process through such means as class discussions prior to writing, teacher-student conferences during the writing stages, peer editorial groups, and whole-class or large group critiques.

Pre-writing Class Discussions

Class discussions prior to writing pre-empt the inevitable question "What can I write about?" Whether the writing assignment is a spin-off from a reading selection or a teacher-assigned theme, talking about experiences related to the assignment and hearing others talk helps prepare students for the writing task. For example, when I teach writing through literature, I try to extract from the story themes that may hold the most meaning for them and these become the point of departure for discussion as well as writing. When I am not teaching through literature, I try to generate writing ideas through asking questions or telling a story about an experience either I or someone else has had. More often than not students will share stories that will lead them into their writing.

A variation of this approach is to pair students, designating one as listener and the other as speaker, and have them story-tell an experience for a few minutes. The listener asks questions when necessary, drawing out material the speaker has omitted or getting the speaker to clarify important points. After the allotted time, the speaker and listener swap. While the students are talking, it is a good idea to circulate among them to answer questions and to help them

along if they stray from the assignment. Having articulated their experiences, they do not have to search for material to write about.

The Writing Conference

More than any other approach I have tried, the conference has had the most astonishing and immediately visible effect on my students' writing. When I began to sit down with them and show a personal interest in their writing—impossible when papers are merely corrected and handed back—writing suddenly became a serious matter. I quickly realized that secondary students often want help but are afraid or embarrassed to ask for it. They are also often denied help until the paper is graded, after which there is no incentive to make it better. It is during the writing stages that the teacher can help the most, and the writing conference is the best medium for providing the kind of assistance each student needs.

In his excellent article "The Writing Conference: A One-to-One Conversation" (see Donovan and McClelland, 1980) Thomas A. Carnicelli explains the conference teacher's role, gives examples of successful and unsuccessful conferences, and states the following rationale: individualized instruction in writing is more effective than group instruction; the teacher can make a more effective response to the paper in an oral conference than in written comments; conferences can promote self-learning; and the conference method is the most efficient use of the teacher's time.

Donald Graves describes a successful way of teaching writing called the "process-conference approach, wherein teachers help students by initiating brief individual conferences during the process of writing .... The teacher works with the student through a series of drafts, giving guidance appropriate to the stage through which the writer is passing. By putting ideas on paper the student first discovers what he or she knows and then is guided through repeated drafts that amplify and clarify until the topic is fully expressed. A single completed paper may require six or more conferences from one to five minutes each" (Graves, 1978).

I use the conference during the writing process as a way of dealing with individual writing difficulties. During these conferences I try not to deal with mechanical problems like paragraphing, spelling, or punctuating unless they are serious. I find the conference more useful for dealing with matters fundamental to the writer's craft, such as composing a good beginning or ending, handling dialogue, distinguishing between showing and telling, and editing for emphasis and power. I have found that any problem, mechanical or editorial, can be dealt with more meaningfully through the context of a particular piece of writing than through drills. In a conference,

the student and teacher bring to bear their knowledge and experience in solving a problem particular to that piece of writing, and if something needs explaining, the teacher is there to answer.

Conferences may be either teacher or student initiated. In addition, a teacher may work directly identifying or pointing out problems to the student, or preferably indirectly, getting the student to assess the writing and bear the weight of editorial decisions. To get my students to develop a critical eye for their writing, I use a number of stock questions, whose answers I note on the record sheets I keep for each student. Some typical questions are: What do you like about what you wrote? Did anything you write surprise you? Did you learn anything from what you wrote? Have you said everything you want to say? Is there anything you would like to ask me? Does any part of your writing need fixing? What are you going to do about it? These questions are starting points only and are subject to periodic revision based on feedback from my students.

Because of the lack of outside class time, the secondary teacher must arrange for conferences during class. A conference may be as brief as a few seconds or as long as three to five minutes. Initially it takes me two to three days to meet with a class of twenty-four to thirty, but I expect the time to shorten as the year goes on and the students develop a sense of independence, seeking out my help only when they need it.

Peer Editorial Groups

While I am holding conferences, the other students are revising, rewriting, or editing one another's papers. There are various ways of forming editorial groups and different groupings should be tried. Generally, I follow the method suggested by Daniel Fader in *The New Hooked on Books* (1976), composing each group of three students of varying writing ability. My students use an editorial sheet so that they will have a written record of any suggestions, but the sheets are not necessary.

What is important is that through the small-group process, students are pooling knowledge, stimulating and supporting each other, and getting feedback. James Moffett claims that such social interaction is fundamental to language learning. "School should be a place where children talk at least as much as outside," he says, "for fostering speech is the business of the language classroom. Too often there is the hidden inscription above the door that says, 'Abandon all speech ye who enter here'" (Moffett, 1976).

Some typical comments on a questionnaire I gave my students reveal the ways in which they have found their editorial groups helpful:

They can see mistakes that I can't see.
They help me with the spelling and remind me to use paragraphs.
They help you rephrase something to make it sound better.
They show me where I use the same word too many times.
They show me different ways to rewrite things.
They help me see when I run two sentences together.
They show things that should be left out.
They give me ideas to make my story sound better.

Whole-class Critiques

Teacher-guided whole class or large group critiques are a most effective way of providing larger audience response to a piece of writing and they work well with more advanced students. So long as the teacher establishes a positive atmosphere for student comment and tries to establish a pattern of helpfulness, the discussions will prove beneficial and the remarks surprisingly insightful. The idea for a "helping circle" came to me first from Ken Macrorie, but it is common practice for students in creative writing programs and for professional writers to seek constructive criticism from friends. In *Writing to Be Read* and *Telling Writing*, Macrorie offers a number of guidelines for the group leader, who could be a student as well as a teacher, and for the members of the circle: "Avoid beginning comments about a writing with small points," he advises. "First, let the writer know your large reaction, especially if it is positive." "If you feel reluctant to talk, think of your responsibility to others. Responsibility-ability to respond." "When you are the writer taking comments from the circle, remember that you are the final authority about your own work" (Macrorie, 1976; 1980).

Probably twelve to fifteen students is the largest group for the circle to be effective. For a larger class, I suggest breaking down the circle into smaller groups. Students should duplicate copies of their writing in advance and pass them out to the group. After the students have had time to read and reflect on what they are going to say, I initiate comment by asking each person to respond, starting on my left or right and going around the circle. If a student gives a meaningless comment—"It's all right" or "It's okay"—I try to draw him or her out. In a short time, the students usually begin to volunteer comments.

For example, Dale described how his tickets to the Atlantic Coast Conference Tournament had been ripped out of his ticket book, but he neglected to explain how he was still able to get into the game. Someone pointed this out to him, and he was able to revise his paper to include this information. On another occasion, I had suggested to

students in conferences that they omit material, but the students in the circle pointed out why it was needed. I saw their point and admitted my oversight.

The circle also turns up problems that might not otherwise come up in a writing class. For instance, I found that my students would often react to something other than the writing itself. One student had written about her triumph over drugs. The others were so awed by her courage to go public on this issue that they were unable to judge the writing for its own merits. This led us into a discussion of writing for oneself as opposed to writing for an audience.

Another paper contained an especially violent scene that took place during a hunting expedition. The writer loved the scene, but the class was revolted by it. He had to decide whether to cut or lose the readers' sympathy. The group reaction created the occasion for a valuable lesson.

Conclusion

The professional literature cited or published in two recent NCTE books—Shirley Haley-James's *Perspectives on Writing in Grades 1-8* (1981) and Timothy R. Donovan and Ben McClelland's *Eight Approaches to Teaching Composition* (1980)—suggest or support the classroom model I have put into practice. Though the research lends credence to my method, what has convinced me of its effectiveness is the quality of my students' writing. They are consistently honest, original, and interesting to read. Furthermore, my students have rapidly developed an awareness of themselves as writers, understanding not only the writing process but also distinguishing between good writing and bad. This has happened not by squelching their natural desire to talk but by channeling their talk into their writing. Though changing from a teacher-centered to student-centered classroom and using a process approach to teaching writing has left me uneasy at times, the satisfaction it has brought me in terms of my students' writing growth has made it worthwhile.

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"The Attack of the Cows:" A Conference Analyzed

Barbara Brosnan

Teresa skipped all brainstorming and handed me a neat first draft, neat enough that she hoped it could pass for a final copy. I skimmed it. It was a smooth, vague, teacher-pleasing paper on how to go camping. She didn't know what she was writing about and the paper was awful. She turned to leave my desk.

THE PROBLEM

THE SOLUTION . . . . A CONFERENCE

Teacher:	What do you want to ask me about this paper?	My intent was to give control of the paper back to the student. She needed to see that she had more work to do.
Teresa:	Just tell me if it's okay.	Ball back in my court! She thinks she is done and wants to unload the paper on me.
Teacher:	Teresa, how many times have you been camping?	I needed to establish whether or not she was an authority on her topic. I suspected she wasn't.
Teresa:	Once.	She wasn't an authority. She didn't know what she was writing about.
Teacher:	How come only once?	I was helping her explore her topic further.
Teresa:	I didn't like it.	Now her attitude was revealed . . . . She was embarrassed to show

		she disliked her topic.
Teacher:	Why not?	I showed that I accepted her attitude and continued her search for information.
Teresa:	Because of the cows.	She is beginning to discover what she knows and to rehearse orally.
Teacher:	The cows?	Encouragement to continue necessary.
Teresa:	Well, we didn't know we'd pitched our tent in the middle of a cow pasture.	Aha! Now that's interesting. She thinks so, too. She is smiling.
Teacher:	And when did you discover this?	Keep her searching for more information; keep her rehearsing.
Teresa:	About ten o'clock at night. My cousin and I were sitting up telling ghost stories and all of a sudden we heard noises outside our tent, so we looked out and saw cows all around us.	She IS an authority on this. She is opening up.
Teacher:	Wow! Did you run?	She had me hooked. She knew it. She could capture an audience with this topic.
Teresa:	No, we were scared but we couldn't leave.	She wanted me to keep pumping her for information.
Teacher:	Why not?	So I did.
Teresa:	Because of the bull. He was stomping and sniffing near the door to our tent. We couldn't leave and no one could hear us.	She was enjoying her new found topic and my interest. She was no longer embarrassed; instead she was relaxed.
Teacher:	What did you do?	I helped her find direction for this idea here. She knew her ending.
Teresa:	Well, we didn't sleep much. We were afraid to lie down because we thought we'd get stomped on, so we stood	She knows where she is going with the topic; she will organize chronologically.

	up as long as we could. Finally in the morning a boy came to get the cows for milking. We took our stuff and went home.	
Teacher:	You seem to enjoy telling me about that night and I'd like to know more.	I was continuing to encourage and support her honest attitude and unique knowledge.
Teresa:	You want me to write about THAT? In class?	She said this, I didn't! My only fear was that she might still be teacher pleasing.
Teacher:	Do you really think you know enough about camping to write a paper on how to go camping?	Always answer a question with a question! She had to decide where her knowledge was.
Teresa:	No, not really.	She has learned what dishonest writing is.
Teacher:	But you are certainly an expert at getting stuck at night in the middle of a herd of cows, right?	Now I reinforce what it is that she does know.
Teresa:	You bet! I still can't believe it's okay to write about it, though. But I'll try. I'd better brainstorm first to make sure I can remember everything.	She accepts the worth of her own knowledge and feelings. She trusts me enough to try. She leaves the conference knowing what to do next.
Teacher:	Good idea.	Whew! Again, she said she needed to brainstorm, I didn't. All this took place in TWO MINUTES.

Teresa eventually wrote a successful paper called "The Attack of the Cows" and she continued to brainstorm and revise for the rest of the year. She had come to enjoy honest writing, and she was writing for herself, not for me.

Middlebury, VT

Using What They Know to Learn: Translating from Dialect to Grapholect in Writing Courses

Richard H. Bullock

Many students arrive in our writing classes with a great deal to say, and many of these same students say it, out loud, quite well. When they write it down, though, a puzzling thing happens: although no one complained when they told their message orally, their writing is slashed and vilified and often branded as needing remediation.

These students are quite often victims of their own orality. Their facility with oral language, coupled with little previous experience or real training in composition, leads them to write exactly as they speak—to preserve many of the features of oral language in their writing and so to neglect the conventions of written English. This problem seems contrary to common sense; after all, teachers have for years exhorted students to "write as you speak." What these teachers did not fully realize was that their students did not, indeed could not, speak as they should write, because written English, like any written language, is different in definable and important ways from any oral dialect, including Standard Oral English or, as some call it, "Schoolmarm English."

Because written language differs so radically from spoken, linguists prefer to call it a "grapholect," which may be defined as

> a normative language . . . . As a trans-dialectal construct, its *grammatical* conventions represent norms that are not only more certainly fixed than those of a dialect but are also more widely promulgated than the grammatical norms of any dialect. Its *phonological* norms are also, relative to any dialect, more certainly fixed and widely promulgated. A grapholect is the only repository of a large number of *lexical resources*, whose extensiveness is always far greater than those of any dialect. Finally, a grapholect serves as a norm by virtue of its actual or potential *stability through time* (E.D. Hirsch, Jr., *The Philosophy of Composition*, Chicago: University of Chicago Press, 1978, p. 17).

The trick in learning to write, then, is to master a second set of linguistic conventions, a second set of rules for creating meaning in one's native language. This is far from simple, as the similarities between oral and written language render seeing the differences between them very difficult for a number of reasons. The students' facility with oral language can interfere, as they can use one form of

the language quite competently and so do not go slowly enough to analyze their prose or limit their errors. As Mina Shaughnessy noted, "for the purpose of correcting errors, our student knows too much to be patient" *(Errors and Expectations,* New York: Oxford, 1977, p. 124). In addition, when two things are superficially similar or share many identical features, picking out the differences is a more difficult task than when the two are quite distinct. And, finally, students may not know what they should be looking for. Most language users tend to edit the sounds they hear, paying attention only to the contrastive elements that act as meaningful signals in their own language and ignoring those that do not (John J. Gumperz, "Intro", *Directions in Sociolinguistics,* ed. Gumperz and Dell Hymes, New York: Holt, Rinehart and Winston, 1972, p. 6). Such selectivity applies to writing as well. For example, many students do not pronounce the final "-ed" in phrases such as "He walked to the store," and in a larger context of oral discourse such precision is likely to be unnecessary. Consequently, they omit the "-ed" when they write simply because they have no reason (teachers' rules and admonitions notwithstanding) to put it in. "We can see only what we know how to look for," observes psychologist Ulric Neisser. "Properties we don't notice are like ideas we have not had. They leave no gap in the world; it takes information to specify gaps" *(Cognition and Reality,* San Francisco: W. H. Freeman, 1976, pp.20, 69).

How, then, are we as writing teachers to give these students, who may include speakers of any regional or social dialect including Standard Oral English, the information they need to learn the conventions of the grapholect? Traditional school grammar, from *Warriner's* to the *Harbrace,* has proved inadequate to the task, despite its near-fanatical embrace by English teachers on all levels of instruction, for the simple reason that it describes a system and provides a jargon but does not directly teach usage or relate the system to the students' own language. The recent emphasis on invention, while certainly a major advance in writing pedagogy, does not necessarily address the problems students face in addition to their need to develop, focus, and organize topics; indeed, the method's tendency to downplay the product, while an important element in alleviating writer's block and the crippling anxiety over detail felt by many fledgling writers, can lead to neglect of the aspects of students' writing that give them the most trouble in their other courses and in the world outside the classroom.

These troublesome aspects, some of which concern features of surface structure and some of which go beyond, are best illustrated by an example:

> Well watching a football game on television is o.k. but it have it bad point in watching it on television. I don't prefer it cause you be missing thing that be going on wild they showing you something else and they you might miss something good right in the middle of a play or you have a bad television and the picture view go out on the television that just one thing that can happen.

This excerpt, from a paper written by a Black college freshman, displays numerous flaws, many of which can be traced to oral influences. Perhaps the most obvious problems involve past tense verb inflection ("it have"), copula omission ("they showing"), use of invariant "be" ("you be missing thing that be going on"), and omission of final "-s" from plurals ("point"). Other problems, such as spelling "while" as "wild," result from nonstandard homophones; in this student's speech, both words were pronounced /wAl/. Elsewhere in his paper, he wrote "I prefer watching of football game," illustrating his identical pronunciation of "of" and "a."

In addition to these problems of surface structure, the sample has problems in vocabulary. "O.k.," "something," and "thing" may not be serious problems, but then again, if the student is incapable of substituting more specific terms or elaborating on these general concepts, then he needs help in invention, in creating detail, and in using various levels of diction. "Well," on the other hand, is more complicated. As this student uses it here, "well" acts as a transitional device to allow him to move as smoothly as possible from his previous point, an expression of his intentions in the paper, to his first major point. In other words, "well" is not a mere surface detail, but a major expression of introduction and logical development which contributes, or is intended to contribute, to the meaning of the overall passage. Beyond that, though, "well" acts as a clue to the student's lack of practice in writing and lack of understanding of the importance of organizing. In conversation, "well" often acts as a stall, a signal that the speaker is thinking as he talks, just as "you know" sometimes does. This writer is obviously doing the same thing on paper, moving from point to point, repeating unnecessarily, backtracking, tacking on after-thoughts, and running sentences together in an attempt to get his meaning down on paper before it leaves his memory.

The conclusion I wish to draw from all this is that while students' writing problems may indeed be severe, the problems are based not only on the students' ignorance of the conventions of Standard Written English, but on the students' ability to use their native language well. Consequently, techniques for teaching writing should recognize students' prior knowledge and build on it, rather than assuming that they know little or nothing about written

language, despite the appearance of their papers. Moving a class of students from their knowledge of oral varieties of English to knowledge of the conventions of the grapholect is not as forbidding as some teachers, particularly those presiding over quite diversely populated classrooms, might at first expect. Despite the wide variations in dialects of English, those dialects do not manifest themselves in writing in radically different ways. Various studies have shown that the errors and nonstandard constructions and usages found in students' writing are not unique to their spoken languages' features. Rather, the same sorts of nonstandard features crop up in the writing of students from many backgrounds, the differences lying in the frequency of occurrence of the errors. A single pedagogical technique which includes most or all of the basic shared features of the various dialects of English will therefore be adaptable for instructing all the students in a class, no matter what their linguistic heritage.

One such method, which has shown to be successful in a preliminary study, involves a variation on contrastive analysis, a method of foreign language instruction that contrasts the native language of learners with the language to be learned, the students deducing contrasts through the use of various controlled exercises. One, translation exercises, contrasts two language patterns, showing students points of both syntactic and semantic difference and thus helping them accommodate those differences in their own language use. This is a common method not only in foreign language instruction but also in departments of English, where Old English or Middle English are commonly translated into modern by advanced undergraduate and graduate students. To assume that even basic writing students have a substantial amount of knowledge of the language they are trying to learn permits similar techniques to be used with them. If their problems result to a large extent from their "rootedness in spoken rather than written language" (Shaughnessy, p. 161), the translating of passages from language much like their own into Edited American English should result in increased awareness of the features of the grapholect and so increased ability to recognize and use them in their own writing.

To be effective, the exercises must be carefully constructed, using materials that offer accurate renderings of various oral dialects but that will not confuse the students, who often have problems in reading as well. Transcriptions of actual speech are usually unsuitable, as they are often difficult to understand (witness the Watergate tapes) and may not be consistent, since no speaker of a language uses all the features of his dialect regularly; similarly, student compositions such as the one excerpted earlier are also

usually irregular, the students using some features all the time, some now and then, and some never. The resulting confusion in trying to translate and grasp contrastive differences that do not consistently appear would lessen, if not destroy, the potential usefulness of the exercises. Instead, passages taken from literature written in dialect should be used.

In creating a literary dialect, which is not identical to any real speaker's usage, a writer picks the dialect's most distinctive features and regularizes their occurrence, while at the same time omitting other, usually less important features to maintain the text's readability. The resulting regularized version can represent variations in grammar, syntax, verb forms, and idioms, along with the "elisions, assimilations, and contractions associated with a very informal style" (Sumner Ives, "A Theory of Literary Dialect," *A Various Language*, ed. J.V. Williamson and V.M. Burke, NY: Holt, Rinehart and Winston, 1971, pp. 145-77). These are some very troublesome aspects of prose for inexperienced writers, so literary sources can provide the basis for exercises which can draw students' attention to those aspects and change their writing behavior.

The sorts of materials used, the sources from which the passages of dialect literature are drawn, and the uses to which they might be put are of course limited only by the instructor's imagination. But a few sample passages and the ways students might be asked to approach them might help interested instructors in designing materials and sequences of presentation appropriate to their classroom situations. In a pilot study I carried out at Ohio University, the first four exercises consisted of brief passages from *Huckleberry Finn*. Twain's dialect is as accurate as a literary rendering can permit (according to Curt M. Rulon, "Geographical Delimitation of the Dialect Areas in *The Adventures of Huckleberry Finn*," Williamson and Burke, pp. 219-21); most students know the story, from television if not from the novel itself; and the novel's richness and variety allow a variety of approaches. For example, the first exercises, using the first paragraph of the novel, merely asked the students to rewrite the passage in Standard English, changing the meaning as little as possible. The next exercise, which used Jim's explanation to Huck of why he ran away, added the instruction to write out the passage in indirect discourse. In the third, which used a conversation, a dialogue between Huck and Jim, students were asked to describe Jim's side of the dialogue, turning the dialogue into a narrative. And in the fourth, another dialogue between Huck and Jim, they were asked to summarize what Huck told Jim. The exercises in that way moved toward a double goal: while forcing the students to focus their attention on details of the surface structure of the passages, details they may have not noticed before, the

exercises also progressively demanded, as their familiarity with the method grew, that they recast oral modes of discourse into written, using the conventions and devices of the grapholect. In other words, they learned to create contexts for their central meanings, constructing the frameworks of elaboration, connection, and organization that are often understood in oral performance but that are vital to effective communication in writing.

The exercises appear to have at least two other positive effects. Like sentence-combining, translation exercises are seen by the students as puzzles, and are attacked with surprising vigor. Also, the exercises, with their focus on dialectal differences, lend a certain amount of language-related content to the course; although the business of the course always turns on the students' writing, the dialects and the concept of language differences provide information and intellectual stimulation that are usually absent from skills courses or that are usually brought in by way of literature assignments that provide raw material for students to write on but which are usually irrelevant to the real matter of the course.

As usual with teaching, this method raises questions that still need answers. What sorts of exercises work best? Is there an optimal percentage of nonstandard features in the samples of literature used? Does the choice of materials influence the results, the students' writing at the end of the course, in any measurable way? Could other sorts of materials, such as song transcriptions or transcribed, regularized interviews, work better than literature? Can the exercises be used to diagnose, to identify specific problems? And beyond these questions, other areas of research need exploring, particularly the question of the exact nature of oral interference in writing — which errors are definitely attributable to oral influence, and which are not. Until these questions and others are answered, the full worth of these exercises cannot be measured. But the preliminary results are promising, and for that reason, as well as its humanistic focus on the students and their language, the method deserves consideration as a useful pedagogical technique.

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On Being Monolinguistic
But Not Moronic

Frank L. Ryan

Late last summer the United States Commissioner of Education,

Mr. Terrel Bell, appeared among us in Boston to rid himself of some thoughts which had, apparently, been boiling within his head for some time. The thought which most strongly suggested a boiling process, escaping as it did in a spurt of steam from under the lid of Mr. Bell's logic, was his conviction that public educators are producing monolinguistic morons. I thought I had grown accustomed to important people who rode into town, shot holes in our sacred shrines, and then rode into the sunset before a posse armed with THE RIGHT RESPONSES could fill them with at least the fear of a lynching. But I had not and I now know that I am forever of that number who will experience a rising gorge upon listening to those who have deserted the classroom and the battles therein and are now situated on promontories from which they may view the classroom and the battles more clearly and securely and from which they can direct to the sweaty battlers messages which explain that the struggle is to no avail.

Mr. Bell's message was not only unhappy but also vague. Did it mean that the mastery of another language not only relieved the master (or mistress) of being monolinguistic but of being moronic as well? Or did it mean that in being bilinguistic one was only slightly less moronic than the monolinguist? Possibly Mr. Bell meant that to be monolinguistic was to be unavoidably moronic. Dispirited and prepared to make the worst of the situation I concluded that this latter meaning was the one which would most effectively achieve Mr. Bell's apparent goal, that of adding to the guilt of educators. In terms of the English teacher, more than guilt. Let's call it wonder, the wonder if one can spend much of one's life in the study of the English language and remain moronic. Or is it *become* moronic? And here I may as well confess that I am monolinguistic. Oh, I can get through a French novel and some simple German recipes but I could not explain in French the complexities of our Constitution or explain to a German visitor (ostensibly one who is a monolinguistic moron in another language) how to get to the nearest hotel, the lofty linguistic aims which Mr. Bell evidently has in mind. But I do protest the moronic even while admitting to the monolinguistic and will in what remains of this article labor to bring honor upon myself as one who has struggled manfully to be efficiently monolinguistic without, simultaneously, becoming inevitably moronic.

Like many teachers of English studies I have, over the years, turned to many disciplines in order to find sources which would help reveal the secrets of that enormously complex and fascinating element, the English language. Sometimes what I find can be passed on to my students. Sometimes it cannot be passed on but remains with me, making me richer, wiser, about my discipline. In our haste

and zeal to bring enlightenment to the students we occasionally, perhaps too occasionally, forget the duty we owe ourselves. That duty is satisfied when we gather knowledge that pleases us simply because it is new knowledge. That duty is satisfied when we have sharpened the critical tools by which we analyze and evaluate books and articles which have no immediate, and perhaps no eventual, relevance to our classes. It is, in short, that duty which makes us more and more anxious to explore the complexities, the mysteries, the seemingly endless wealth of the English language. To clarify this anxiety for exploration, I present a typical linguistic adventure. I offer it not for itself, though it does have value in that respect, but as an investigation which is representative of the ceaseless effort of the student of English to learn more and still more about the English language.

A traditional distinction in literary studies is that made between a lyric and a narrative work. A lyric, it is contended, is primarily concerned with references to emotion and narrative with references to action. The problem is, how does one go about compiling evidence to support this distinction. If the literary theorist is thorough he or she will search for knowledge and methods which extend the literary theory and make it applicable to the analysis of the lyric. For example, one could turn to the classification of English verbs made by Martin Joos in his work, *The English Verb*. Joos' classification of verbs presents three types, narrative, status, and modal. He makes a "rough semantic sub-dividing of the status verbs" into: (1) verbs denoting psychic states, including (a) "the specific perceptions" like see, hear, etc. and (b) intellectual and emotional states like believe, understand, hate, like, etc. (2) relation verbs among which are copula verbs. For the sake of simplification the second class, the relation verbs, can be regarded as consisting of the copulative verbs (is, was, etc.). The important things about these two classes of verbs is the fact that they are different from narrative verbs which have reference to action, process.

> For the relation verbs it is obvious, and for psychic-state verbs it is now not too hard to see, that the (single) meaning of each status verb is such as to reject the time-limited validity of the temporary aspect. "That makes no difference" is not a process, not an event that essentially proceeds but is now frozen for our inspection; it is instead a relation between "that" (whatever it is) and the whole world we live in: it doesn't happen, but simply *is so*. Equally truly, "I drop the tablet into this warm water, and you *see* it dissolves quite nicely" is not a process or seeing; it doesn't mean seeing is proceeding within time so that it could be made temporary by using the temporary aspect.

> Instead, this perception, a kind of psychic state, if you like, is a sort of relation between the beholder and the dissolving tablet.

Since narrative verbs refer to actions taking place in space and time, we can think of a tension existing within a literary work between the narrative verbs on one side and the psychic-state verbs and the intellectual and emotional state verbs on the other. The latter two types of verbs would refer to psychic, emotional, and intellectual states and thereby contribute to the lyrical references which would, in turn, form a tension with the references of the narrative verbs.

Joos' definition of the modal verbs could be applicable to a literary work in which a deterministic theme is present, e.g., Hemingway's *A Farewell to Arms*, Dreiser's *Sister Carrie*. Such works stress both the elements of chance and the pressures of external forces and in these terms Joos' description hardly needs comment.

> Causal modals (will, shall, can, may) *take* that relation from the *minimal* social matrix of events, where the determining factors are the resultant of chance and whim operating upon the items that populate the factual world of accepted reality; but the stable modals (must, ought to, dare, need) *find* that relation in the maximal social matrix of events, where the determining factors are eternal and omnipresent: they are the community mores.

Of such matters as this is my life as English teacher made. I confess. I am monolinguistic. I wish that I were bilingual or, as long as I'm fantasizing, tri-lingual, in the best sense of those terms. I wish that I could suavely enter into an academic conversation conducted in a foreign language, or give clear directions to a foreigner on how to get to the nearest church, or shout for help intelligently and clearly if mugged in Spain, France, or any other country. However, I don't regret what Mr. Bell would undoubtedly think of as a barbarism; at any rate I don't regret it nearly as much as I would the absence of a curiosity about the English language and a realization that a lifetime is all to short a space in which to explore it. Education's duty, its first duty, is to the language of the country in which the education takes place. Of what profit is it to acquire another language if you have not systematically, relentlessly, explored your own? In response to a query from a distraught friend, Plato is supposed to have replied, "Hold on to those things which are still intact." There are voices from every direction telling me that public education is disintegrating, that English departments are engaged in every activity but that which is their duty. Only a few weeks after Mr. Bell had attempted to set us straight, another envoy from Camelot, Mr. Joseph Califano, spoke slightingly of public education. Having at least temporarily aban-

doned his crusade against cigarettes, Mr. Califano turned his guns, smokeless ones I suppose, on what he evidently considered to be an even greater menace to the well-being of Americans, public education. Indeed, I get the impression that Mr. Califano would like to have someone whose voice, similar to that of the surgeon general's, would solemnly, almost spectrally, declare all educational packages harmful to health. If he is searching for such a voice he might audition Mr. Bell's. It has the proper tones.

I have always resented doomsday warnings and dire predictions from minds located even a few steps from the entrance to schools and can bear up under statements from Washington only by resorting to Candide's practice of tending a garden and following Plato's advice to hold on to those things which are still intact. That garden is for me still intact and consists of my classrooms and a few select spots where the diligent, unceasing, intelligent examination of the English language can be cultivated. In spite of Mr. Bell's lament and Mr. Califano's pessimism, I intend to continue believing that to be monolinguistic as I have defined it is the best way to escape being moronic.

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5. What effect has developmental reading had on the teaching of English?
6. Has high school practice grown closer to or receded from elementary and jr. high?
7. What does a good elementary curriculum look like? A good secondary curriculum?
8. How can teacher in-service and pre-service training be improved?
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10. Does English have a future? What does it look like?

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7. How do grammar and mechanics fit into an effective writing program?
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7. Should mass media and electronic communication be in the English curriculum?
8. Has the telephone replaced letters? Has T.V. replaced books? What can we do about it?
9. How can electronic information storage and retrieval (e.g., ERIC) be made more useful?
10. The calculator revolutionized math; will the word processor revolutionize English?

Note: *The thematic emphasis for each issue is just that, an emphasis; articles on any aspect of English/Language Arts teaching will be considered for each issue.*

Information for Authors:

The Leaflet is published three times a year by the New England Association of Teachers of English, and prints articles on all facets and levels of English/Language Arts teaching. Now in its 81st year, *The Leaflet* is the oldest of the journals dedicated to the teaching of English.

Editorial Policy: Articles about the teaching of English, especially in New England, are invited. Letters in response to recent articles are also welcome. *The Leaflet* no longer prints poetry except that of the finalists in the NEATE poetry competition. Submissions from classroom teachers and articles detailing classroom research are especially encouraged. See "Call for Manuscripts" for further information on special themes and requirements for forthcoming issues.

Manuscripts: Manuscripts should be 3-15 pages in length, typed on non-erasable paper, doubled-spaced (including quotations), and footnotes should be avoided whenever possible by including documentation within the text. Send one copy (the original) to the editorial address below and keep a copy for yourself. A self-addressed, stamped (with sufficient postage) envelope should be included to insure return of the manuscript. If you wish acknowledgment of receipt of the manuscript, enclose a self-addressed, stamped postcard or send the manuscript by registered mail. A decision concerning the manuscript should be reached within six weeks.

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